THE PHOTOPLAYERS INC

1915

Los Angeles, Cal.

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OFFICIAL SOUVENIR

OF THE

Photoplayers' Third Annual Ball

GIVEN BY

THE PHOTOPLAYERS' CLUB OF LOS ANGELES

ST. VALENTINE'S EVE

FEBRUARY THIRTEENTH

NINETEEN HUNDRED AND FIFTEEN

Compiled by

H. E. WILDY

Welcome and Come Again

Welcome, folks, to our Third Annual Ball. Have the time of your lives.

Perhaps a few words regarding our Club will be of interest to the general public, the public which is always so intimate with the doings of the players, the men and women who devote their existence for their amusement and education.

The Photoplayers' Club is still at the same old stand, 349 South Hill Street, where it owns its own furniture and all that is therein. Some valuable gifts have added to its many treasures, especially pictures and books.

The Club has had its bad times, but is stronger today than at any time in its history, and especially is this so with regard to the good feeling which exists among its members and in the good which the organization is able to do in cementing the relations among the various branches of the Motion Picture profession. In its ranks are actors, directors, camera men, technical men, owners, manufacturers and managers; here all may meet on "clubby" equality and here they may talk shop, may eat, drink and make merry.

The Wednesday night suppers are a recognized institution, known from coast to coast, and anyone who has attended as a visitor, carries abroad the news of his reception, of the good will that prevails at those suppers.

The ladies are not forgotten and look forward to the nights set apart for their reception, when dancing and light refreshments are in order.

The Club rooms consist of a spacious lounging room with one of those fireplaces which harbor huge logs and with chairs that one sinks into and gets lost to view. There is a writing room with a library which was presented to the Club by Mr. Ed. Maier and a roomy hall known as the Stein room, where the dances and the suppers are held. On the floor above are the billiard room, the English bar, committee, dressing, bath and bedrooms.

The Photoplayers' Club is an unique institution, and one which deserves well from everyone; it is a distinct benefit both to the industry and to the city; it is the home of good-feeling and of charity, of good fellows and some of the greatest dispensers of pleasure and joy in the wide world.

The Evolution of the Motion Picture

COMPILED FOR THE PHOTOPLAYERS SOUVENIR
By M. COHEN

Five million or more people go to see photoplays in the United States, Canada and other countries every day. Seems exaggerated, doesn't it? But nevertheless it's true.

Each week the various picture theaters unfold on the screen over 50,000 miles of new film and the demand is so much larger than the supply that "repeaters" have to be used occasionally and these are not included in the miles of new product issued each week.

In the year just closed over a quarter of a billion dollars was expended in the vast industry in one way or another. Thousands of people are employed in the "movies" and yet a few years ago the motion picture was regarded by many as a "joke"; many people regarded the "movies" as just a momentary fad, and ridicule and hostility was the by-word for many who refused to be interested in the pictures.

Putting aside the automobile, no other invention has advanced as has the "movies" with such amazing swiftness from a toy to a necessity. The motion picture today is a distinct help to education, a real first aid to science and lastly a college for the masses.

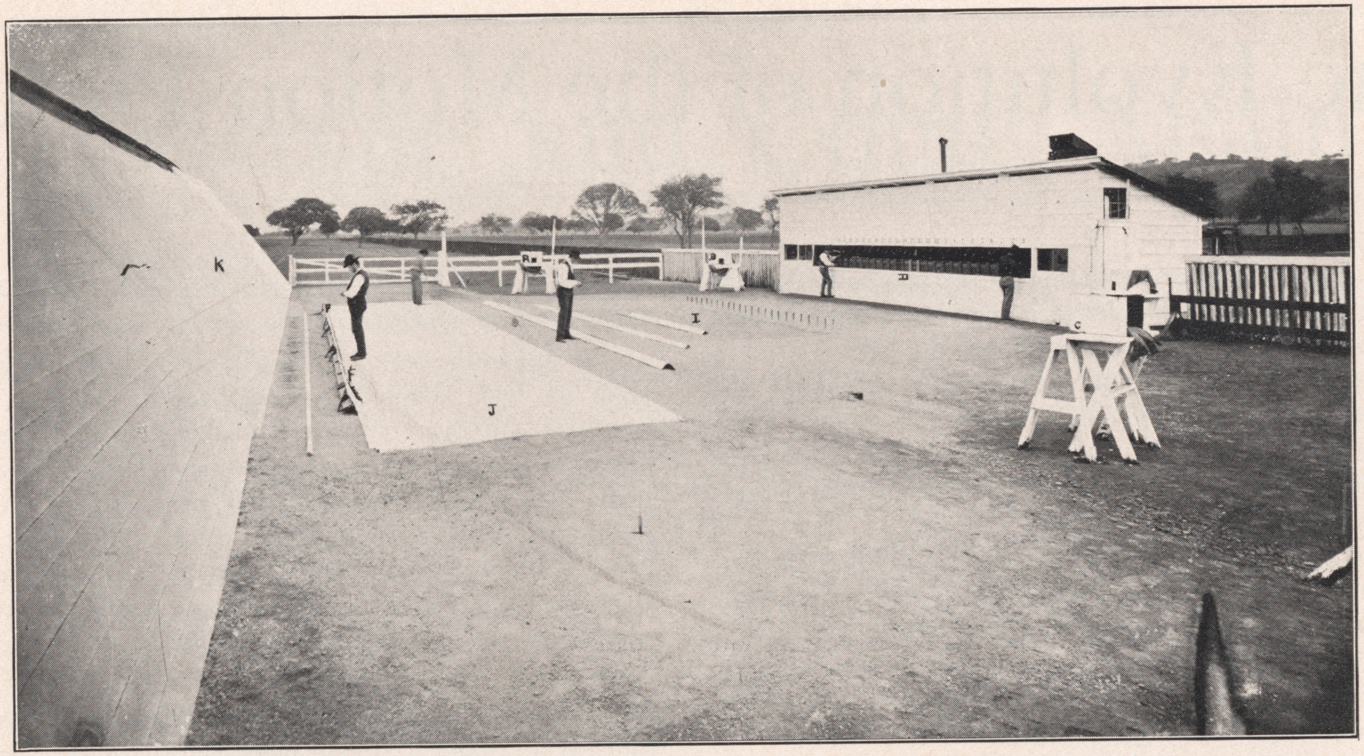
One hears a great deal as to how the moving picture came into existence, and really, some of the stories are amusing. Without hesitation the credit must be given to Thomas A. Edison, who made possible the first practical and commercial moving picture machine. Of course, others have had a share in the exploitation of the industry, but it was Edison who made possible the first real machine. Edison laid the foundation on which the whole industry has been reared.

It fell to the lot of an Englishman named Muybridge to point the way, however. Away back in the early seventies this man conceived a plan for making motion pictures by means of a series of successions of snap-shots. In California there lived Senator Stanford, who owned a large stock farm. On this farm he had built a race track. There was an argument between Senator Stanford and Muybridge regarding the movements of a horse on the track, and if the animal had more than two feet on the ground at the same time, while running.

To settle the matter, Muybridge secured twenty-four cameras and built a studio alongside the track. Facing the cameras he erected a white screen. Twenty-four threads were stretched across the track, each connected with a spring attached to a camera.

As the horse dashed past each camera he snapped a thread and photographed himself. This might be considered a crude and cumbersome process, but it showed what could be done, for the sum of these exposures made what may be called the first moving picture.

Muybridge went to France and showed this and similar pictures. Meissonier, the great painter, who saw the pictures, was one of the earliest supporters of Muybridge. Meissonier



Where the Trouble Began

The original Muybridge studio on the Stanford University campus. At this place, by means of 24 cameras, the first experiments in moving pictures were produced under the direction of Senator Stanford by Muybridge.

A-B-C, Fore-shortening cameras. D, Battery of 24 cameras. E, Dark room. F, Distance Indicators. I, Depression wires. J, Rubber roadway. K, Background. L, Battery room. Printed direct from original Muybridge negative.

Compliments of

H. C. PETERSON.

saw in the pictures an aid to perfection of detail in his stirring military canvases.

Two problems now developed—to devise a unit camera, and to find a film suitable for practical and continuous pictures. It was at once recognized that the glass plate would not do. Many tried to find the secret, and it finally resulted in a perfect celluloid film with rigid support, flexible and not fragile, which has become a standard negative and which has put a belt of animated pictures all around the globe.

In the meanwhile, Edison had completed his first camera, and as soon as the celluloid film appeared on the market he produced the Kinetoscope. From that time on—it was late in 1889—motion photography was raised from the domain of experiment into that of commercial practicability.

Did you visit the World's Fair at Chicago in 1893? If so, you must surely remember the nickle-in-the-slot machine that reaped a harvest during the many months of the fair and for years afterwards.

It was at the World's Fair that Edison gave the public the first real opportunity to see the workings and wonders of the kinetoscope. Some people called it a "peep-hole" machine. There was a crack in the top or on the side and you dropped a nickle in and by way of the device inside the spender of the nickle saw "pictures."

Two visitors to the fair, one of whom was Robert W. Paul, an Englishman, took one of the machines home with him, and as Edison had not taken the trouble to patent his device, Paul soon had a machine going on the other side of the Atlantic and he called it the animatograph. The first country to really throw a moving picture on the screen was England. Paul perfected his machine so that it could be utilized to throw the pictures on the screen, but at the same time in France there appeared upon the scene Lumiere, who brought forth the cinematograph. Thus, while the English and French were developing the original Edison idea and presenting to the public a crude idea of motion picture plays, the "peep-hole" machine was performing a sort of educational campaign in the United States and the public taste for "movies" was being formulated.

The live showman, always on the lookout for novelties, soon seized upon the kinetoscope as a means of gathering in the coin. Shooting galleries were no longer a novelty, so the owner of the shooting gallery dismantled his place and soon had the kinetoscope installed and later added the phonograph. Empty stores were rented here and there and in no time the country was "kinetoscope-mad." A dozen or more machines were installed in each store or hall, depending upon the size of the city or town, and in this way through the "penny-arcade" began the first self-operating or what might be called "poor men's" theaters. The thousands and thousands of moving picture theaters now in operation throughout the world may truly be said to have been started by the slot machine theater and the millions of people who today witness moving pictures have been brought to the desire solely through the first idea originated by Edison and which had its beginning at the World's Fair in 1893.

Today the motion picture industry has, indeed, assumed gigantic proportions. Looking back to the pioneer days of the business one can hardly realize that any business could have assumed the greatness that this industry has in so short a time. Millions of dollars are invested in it; it has its own trade journals and thousands of dollars are expended on a single picture. Plays are written for moving picture production exclusively, and no event of world interest, no matter where occurring, is overlooked by the producers.

All this has come to pass in a short space of time. Al-

though scarcely a decade old, there is more money invested in moving picture enterprises than in Standard Oil. Development has been rapid, but the possibilities have not begun to be exhausted, because moving pictures are so adaptable. Many of the master inventors are working on possible improvements. Health boards have been quick to adopt the photoplay as the best means to impress people with the necessity for better sanitation and hygiene. It is being used as a device to promote educational work and now come the producers with plays that were presented on the stage years ago, presenting them to the public with the biggest stars of the legitimate stage in their original roles so that the best plays may be handed down to posterity.

The moving picture film is firmly established as a means of wholesome amusement. By most people it is never thought of as anything else. It came as a toy. It is asserting itself as a teacher by demonstration—the most perfect and forcible of teachers. It can tell through the eye, without a single spoken word, more than words could ever convey. It does not preach. It shows. The effect is not to be escaped.

Three years ago it began to assert itself in commercial salesmanship. It enabled a manufacturer in Portland, Maine, to show his factory, in operation, to a man in Portland, Oregon. It sprang into that use so widely that today the business of commercial demonstration calls for more millions of feet than all the theaters put together.

About the same time — late in 1911 — the Rev. Clark Thomas put a picture show into the Sunday School of his church at Elgin, Ill. After that six hundred Methodist clergymen, in convention, formally resolved to adopt that feature in their several charges. The public schools in several states have installed film subjects for teaching geography and history. In private houses the moving picture has pushed aside the old stereopticon. It is pushing its way far beyond the limits of the theater. Pressed commercially, this young giant is rousing, and breaking the chains of convention that hitherto have held him down. He is finding his power to express the truth in the ethics, in civic morals, in the things of real life.

The world keeps on progressing in its own inscrutable way, and if evolution teaches anything it indicates in a rather indefinite way that our tendency is towards a better state of affairs than we now enjoy. In our program toward higher freedom and better self-realization, the great feature drama of the screens seems destined to play a significant part. Photoplays will never die. As time goes on, development will bring the moving picture to the paramount pinnacle of pictorial perfection.

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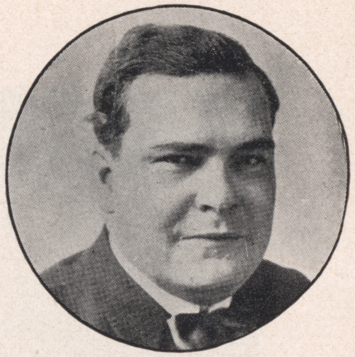

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PHOTOPLAYERS' CLUB

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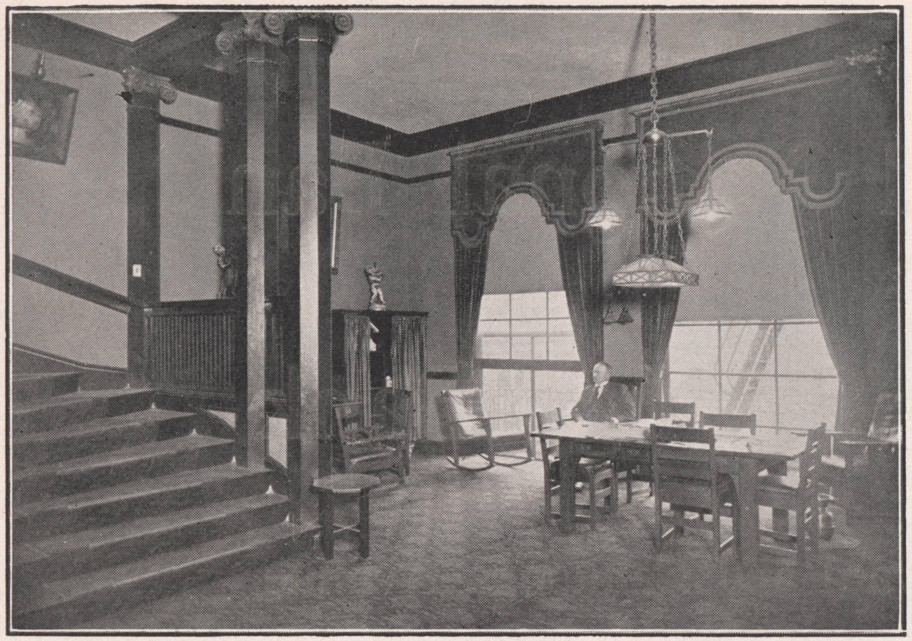

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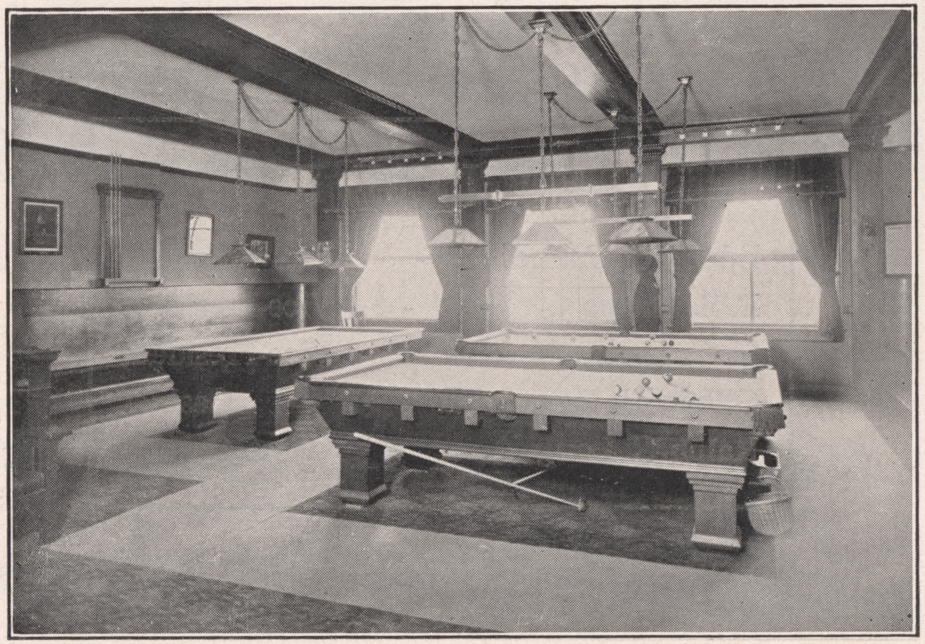

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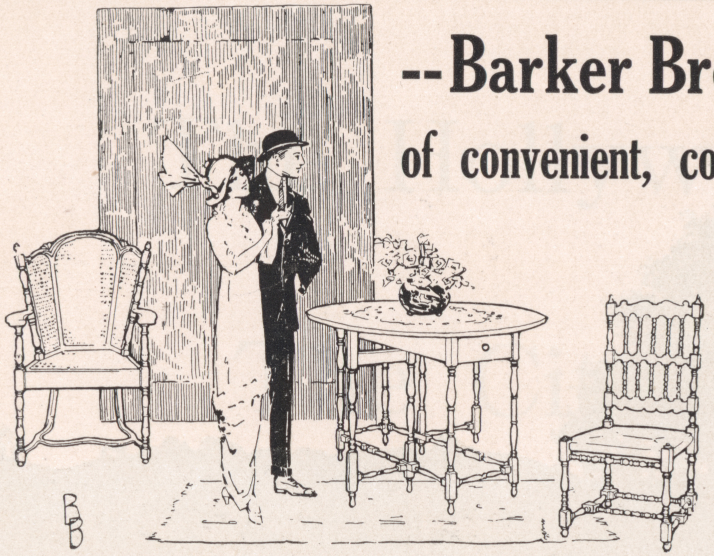

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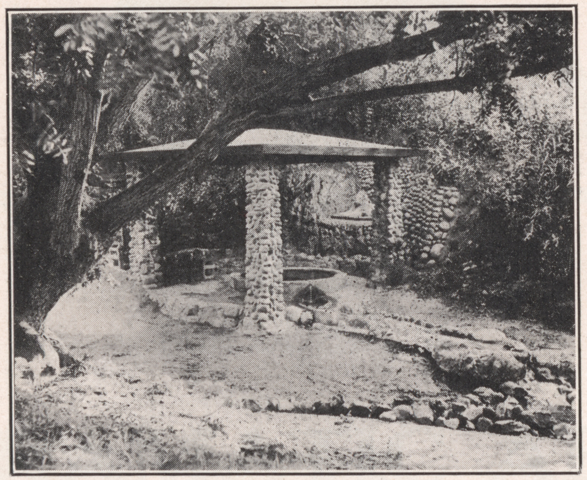

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HOLLY SPRINGS

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Leads

JOSEPH HARRIS
Leads

BILLY B. VAUGHN
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Hartsook Photographs

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Olga Nethersole Says:

"The photographs are beautiful, equal only to those taken of me by the great French photographers.''

Marjorie Rambeau Says:

"Oh Mr. Hartsook, this is the most satisfactory lot of photographs I have ever had.''

Valeska Suratt Says:

"Hartsook photos forever. The bust pose with the Suratt sailor is all Valeska.''

Trixie Friganza Says:

"If I live to be a hundred and two I will always go to Hartsook for my photos.''

John McCormack Says:

"Dear Mr. Hartsook, the bust pose with the hat is the most satisfactory portrait I have ever posed for.''

Max Figman Says:

"If everybody is as well pleased with their photographs as I, Hartsook will soon have a complete monopoly on photography.''

Lolita Robinson Says:

"At last I have seen myself as I would like to have others see me, through Mr. Hartsook's splendid efforts.''

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Mr. and Mrs. Phillips Smalley

GEORGE FIELD

Direction Henry Otto

RALPH LEWIS
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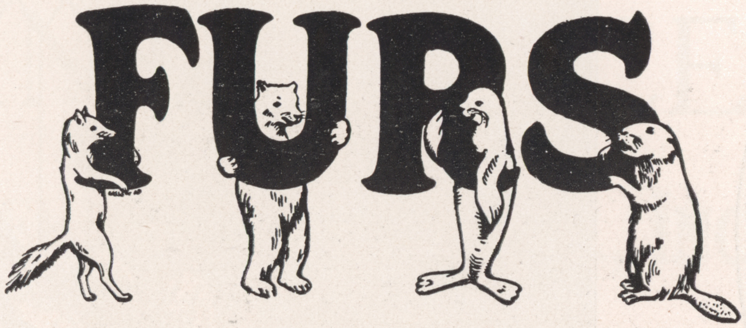

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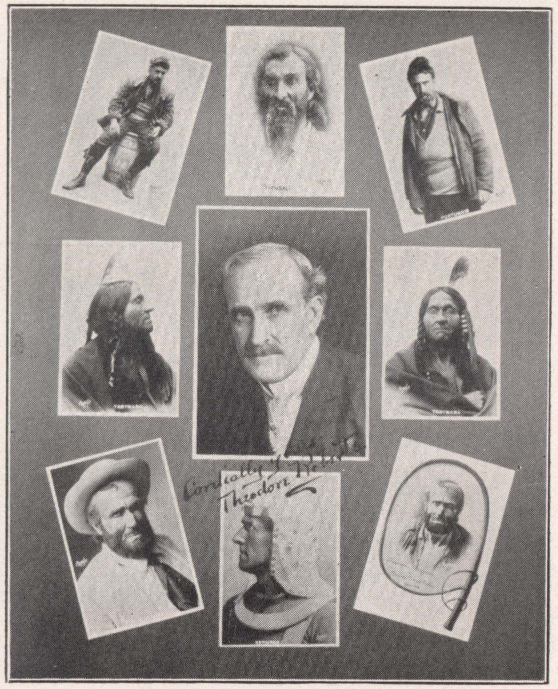

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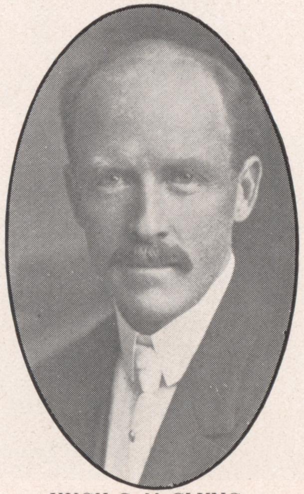

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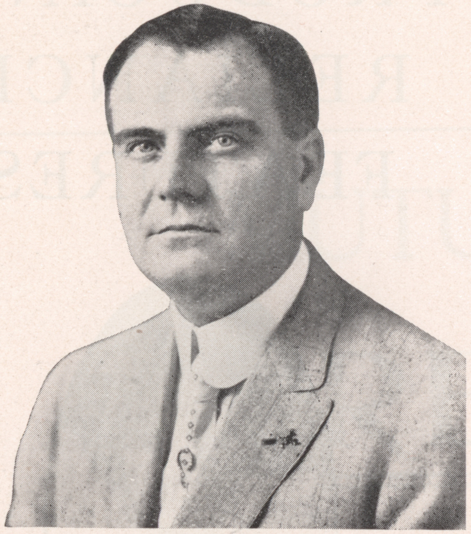

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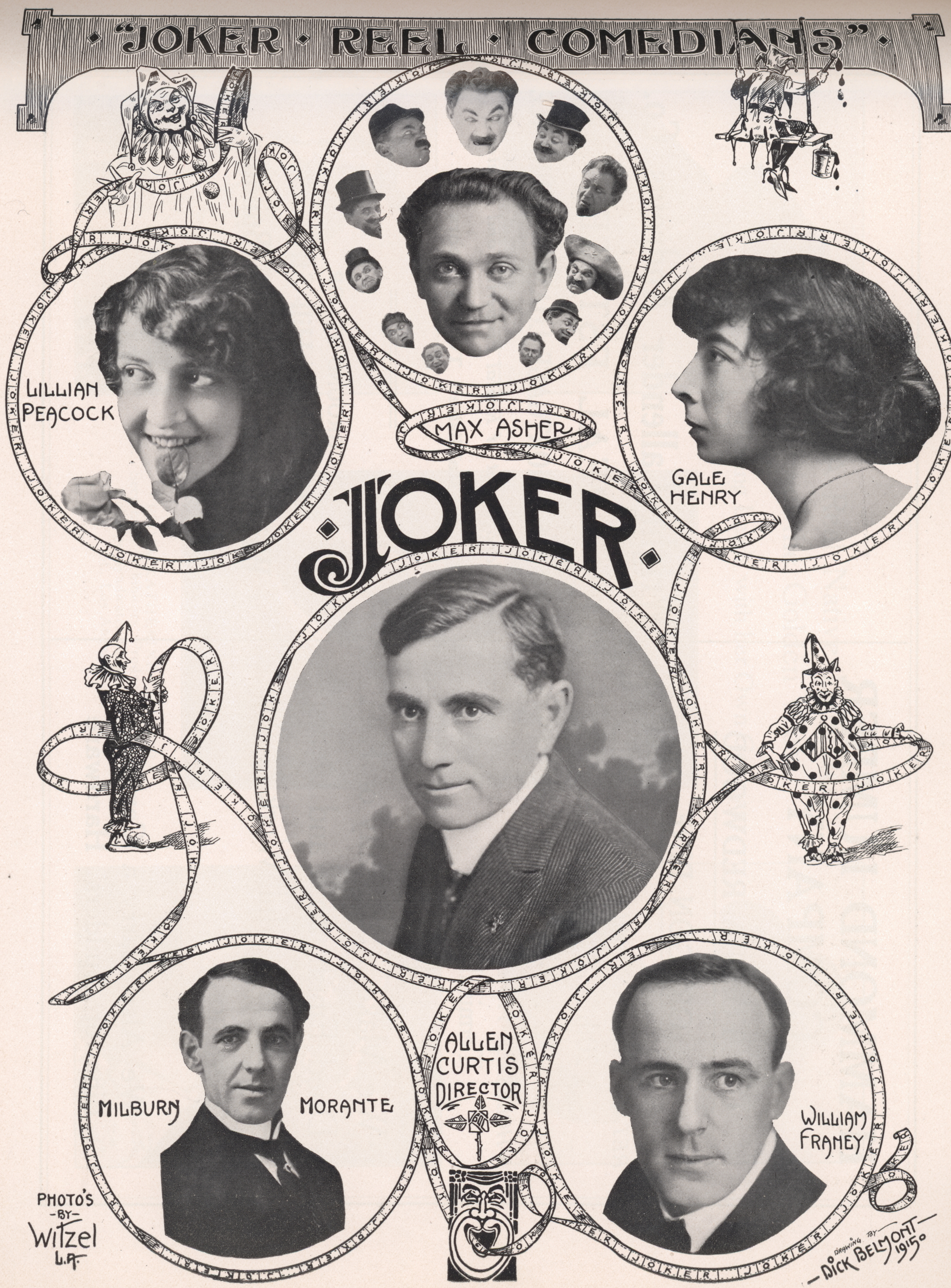
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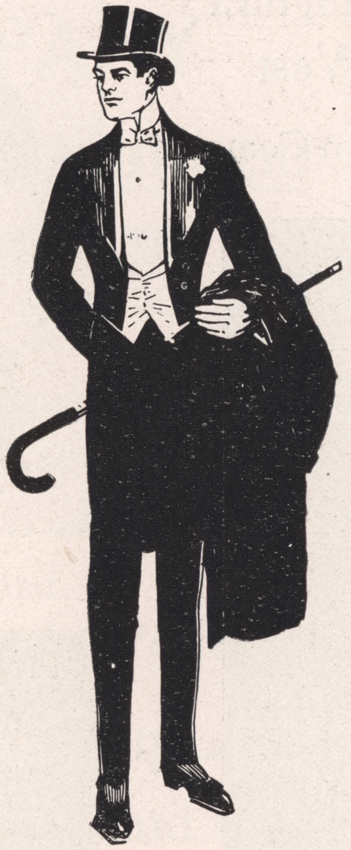

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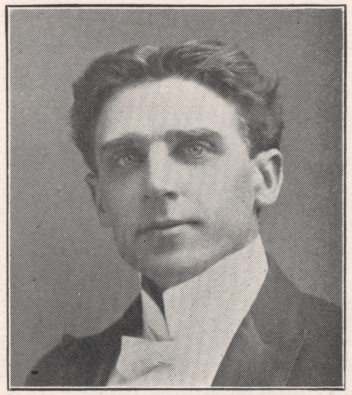

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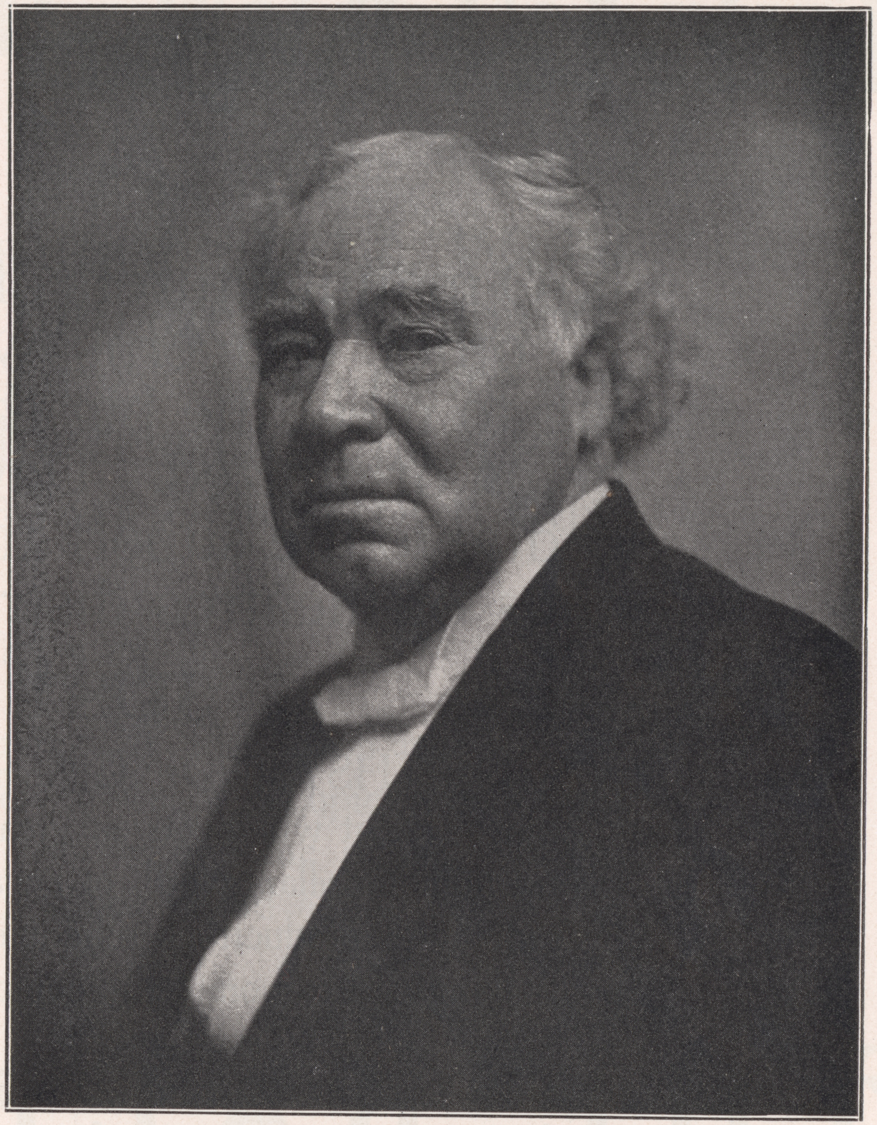

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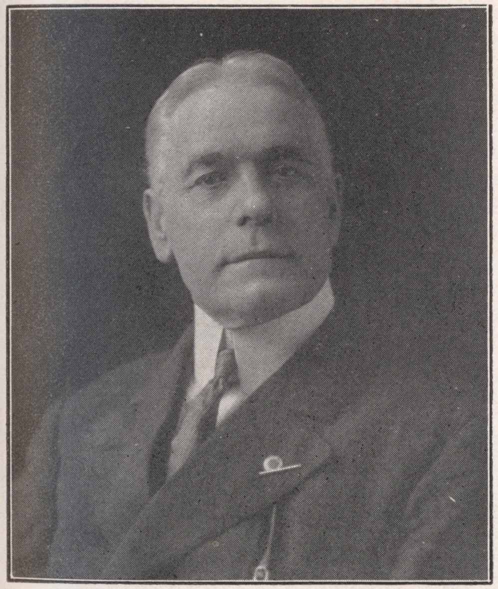

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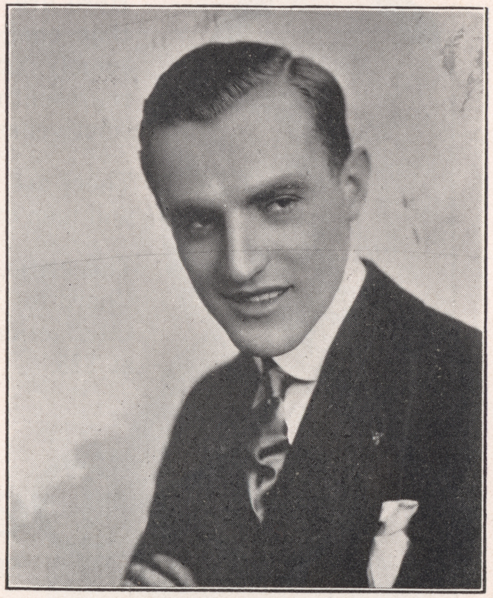

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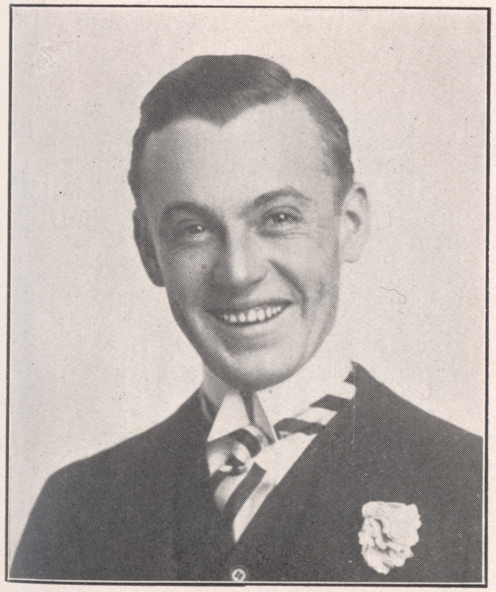

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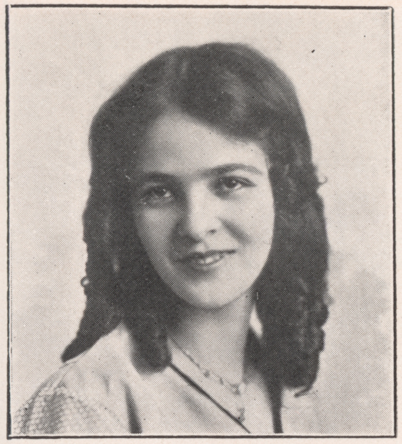

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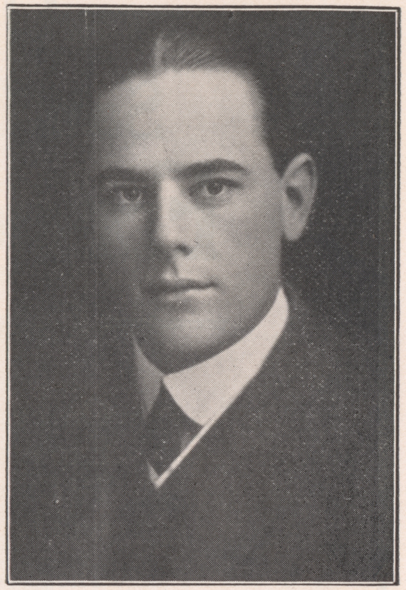

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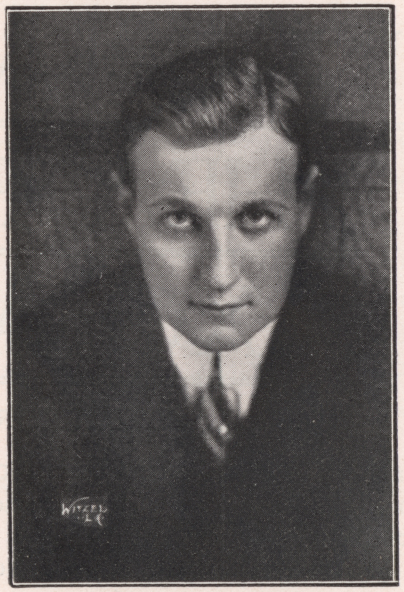

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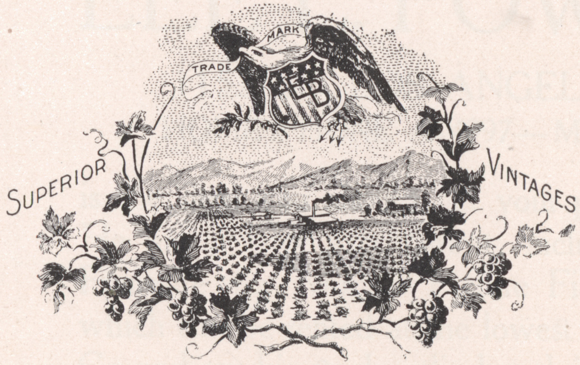

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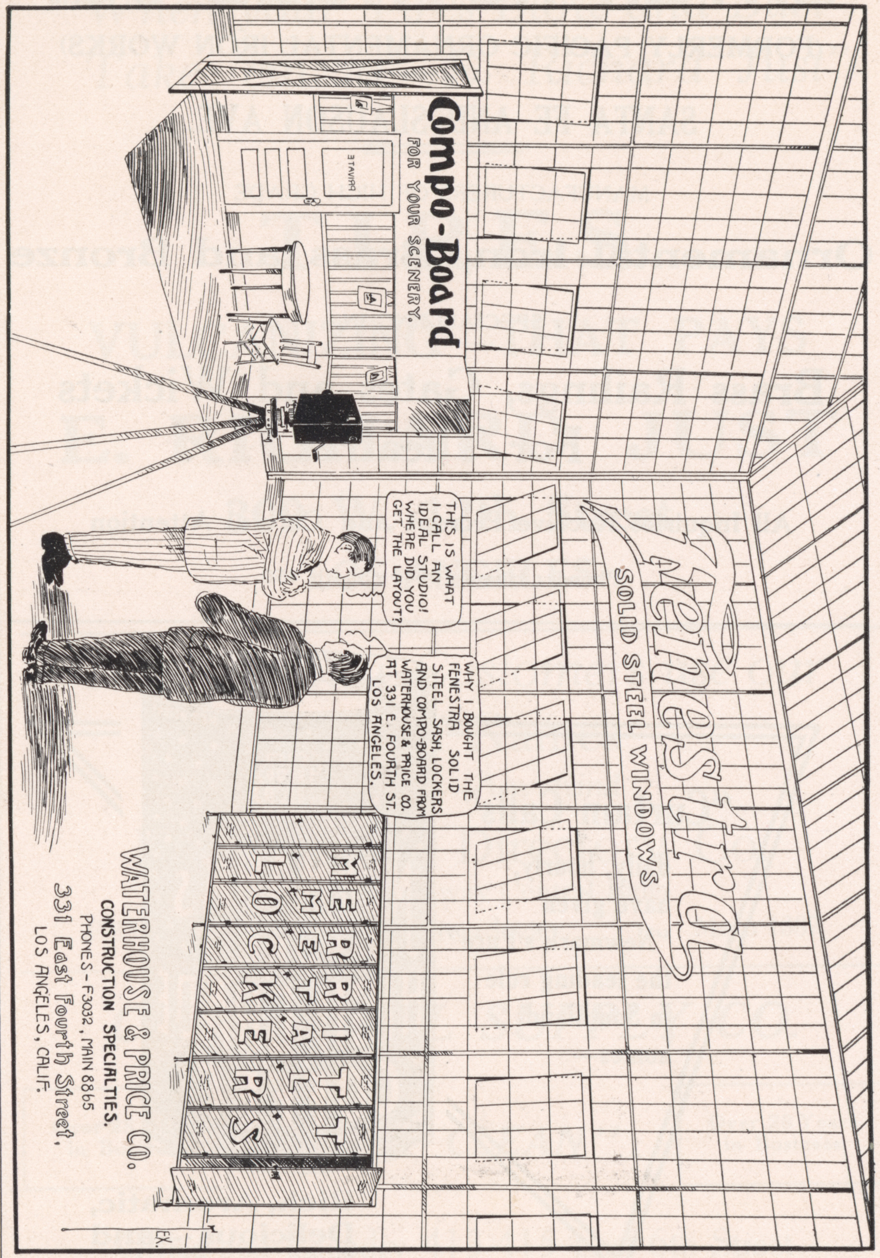

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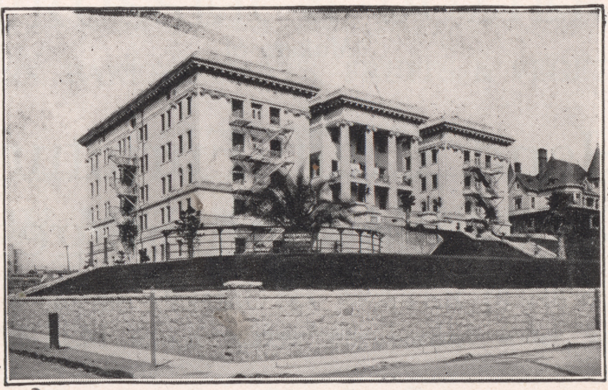

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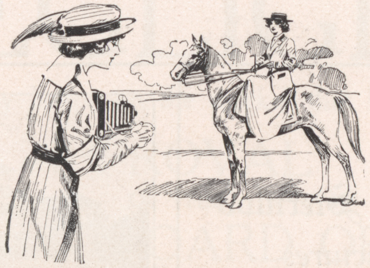

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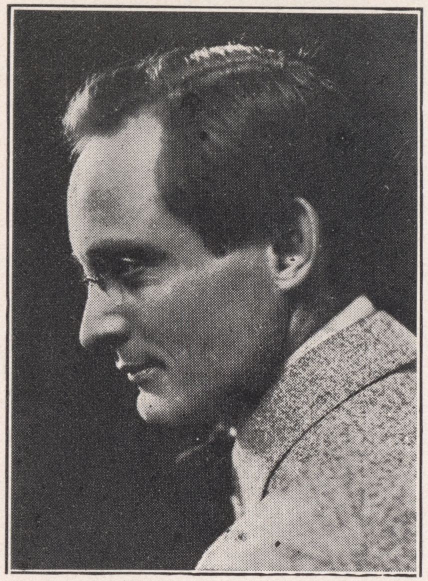

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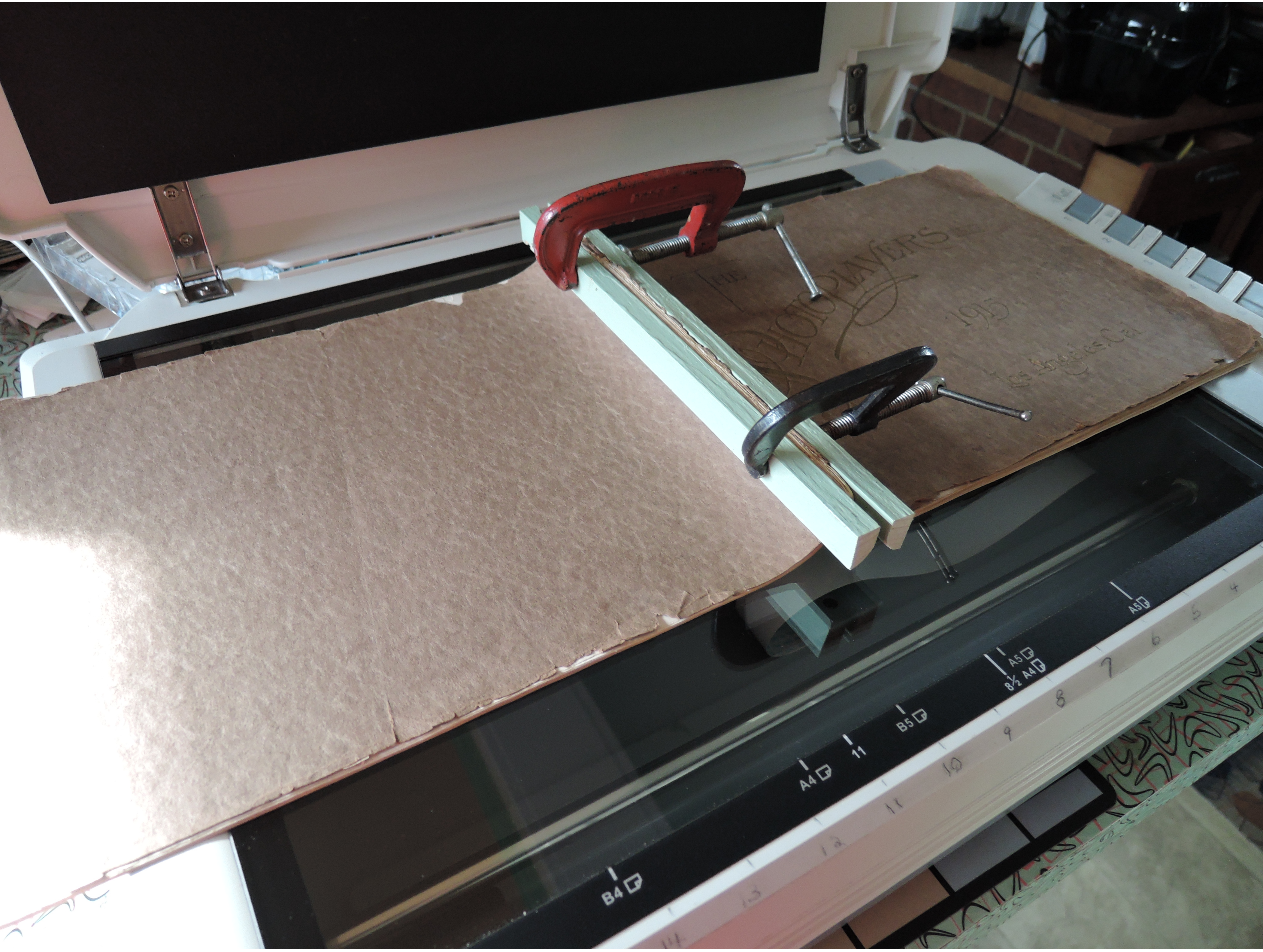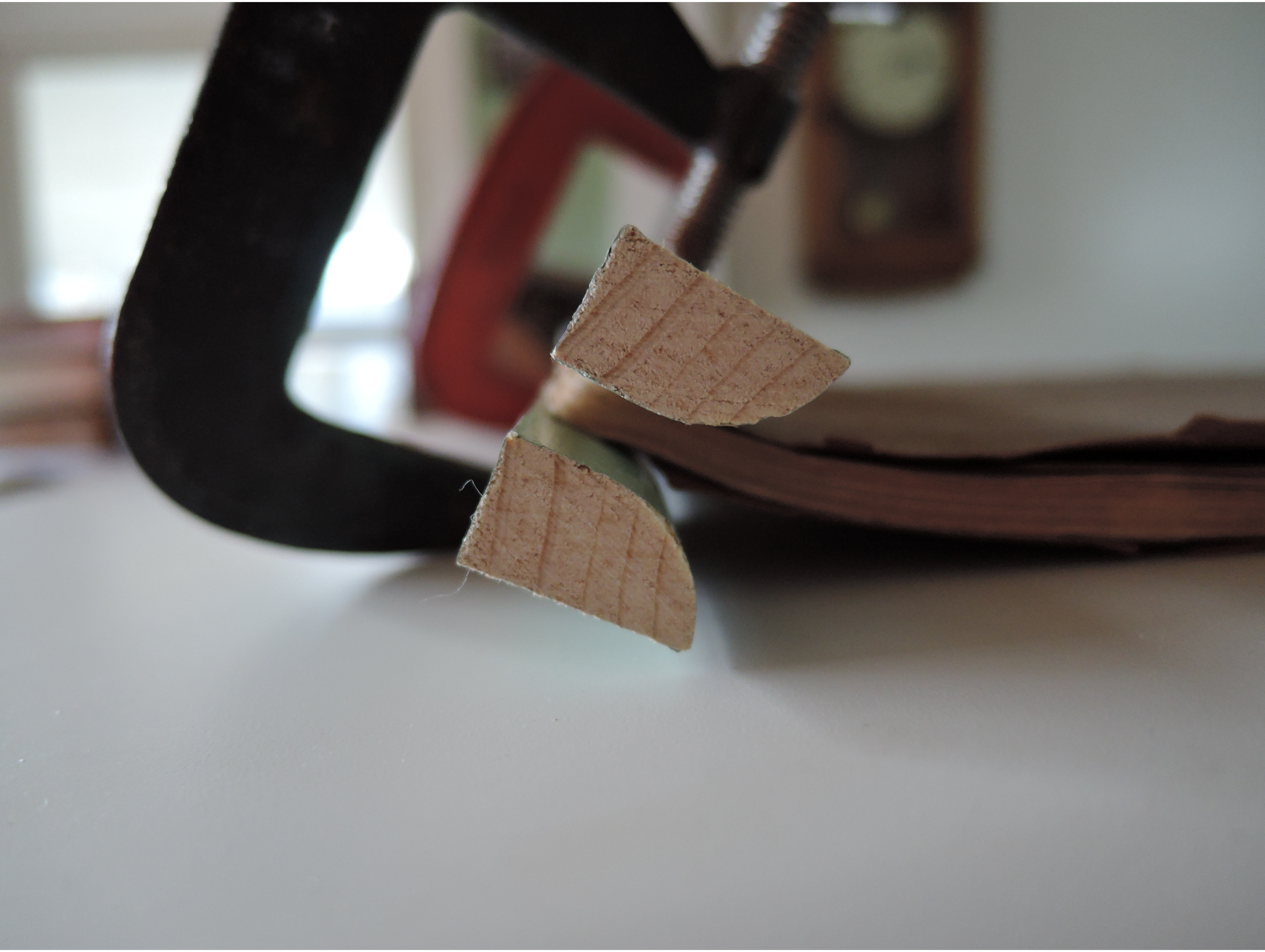
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